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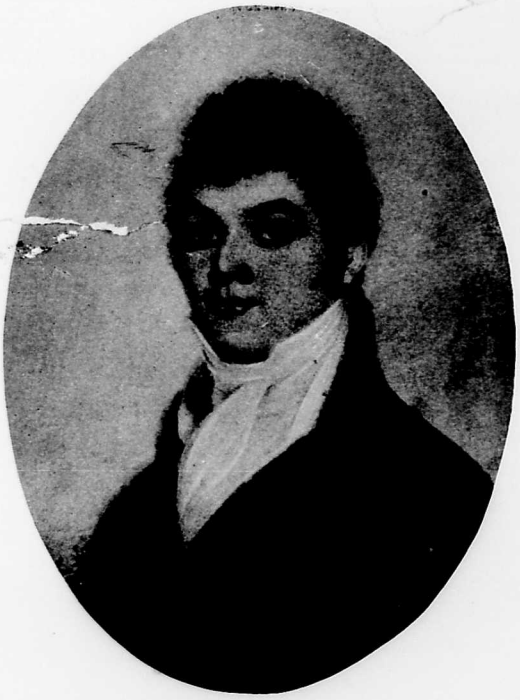

GEORGE POLGREEN BRIDGETOWER.

1782?—1860.

BRIDGETOWER

The field of art covered by colored musicians has been so well harvested through the industry of James M. Trotter that but little reward awaits the cycle of the gleaner there at the present day. Particularly is this true of America where the older careers run before his day have been treated with a thoroughness that requires no enlargements, while the younger artists introduced by him, still remain with us, many of them, posing under the laurels even then already won. Happy, however, and comprehensive as he was in the scope and treatment of his subject-matters, there were yet some names high up in music, as in other divisions of art, which have escaped the scholar's research and the historian's pen. And strangely enough these are often the greatest masters in their line. Like blazing comets in the astronomical world, they seem to have transcended the mete and bound prescribed by the very immensity of the sourse they run. Among these unrecorded musicians is none more eminent than GEORGE A. P. BRIDGETOWER of London and the continent of long ago.

There is much about the career of this man that history might like to record even to the exact date of his birth; but we shall probably get no nearer his beginning than the date generally agreed upon in the short accounts which have reached our day.

George Augustus Polgreen Bridgetower was born in Baila, Poland about the year 1779, of an African father and a Polish mother. An official document signed by " Hugh Hammersley,, London July 18th, 1817, and usually drawn upon by those writing on this man, thus throws some light on part of our subject: " I hereby " declare that I have known Mr. G. P. Bridgetower for a number of " years as the son of Mr. John Frederick Bridgetower and Maria, " his wife, and I never heard of their having any other children." There seems from thus, therefore to have been some question as to Bridgetower's origin and identity almost from beginning, and writers have added to it further by wondering how his father and consequently the boy came by his European name. There are matters however which need not and probably will not worry a twentieth century reader, for during the period now before us, there was not a country in Europe where Africans were not more or less found, many of whom, as evidenced elsewhere herein, already showing high attainments in the different walks of life. Little else has come to us about Bridgetower's Polish origin than the date and place of his birth. Bridgetower had among his early instructors such great masters as Francois H. Barthelemon, Giononni M. Jarnomic, Thomas Attwood and the great Haydn himself, though his being with the last named must have been prior to the boy's tenth year, as both pupil and master were in London in 1790, with the boy already famous. With the three first named masters our young musician probably met and studied subsequent to his reaching London, for they were all there and at the height of their career at the time. But Bridgetower was naturally precocious in music, attracting much

attention from the first.

Contrary to Grove's and other early English authors, however, the boy made his first appearance not in London but in Paris, taking part in the French capital in the Concert Spirituel on the 13th of April 1789. The promoters of that entertainment featured the young violinist as the star of the occasion thus: " Debut de Mr. George Bridgetower neaux colonies anglaises, age de 9 ans.(The debut of Mr. George Bridgetower native of the English colonies, now nine years old), The names of several vocal artists who took part on that occasion are preserved on the programme, but that the bright particular star was the young violinist is clearly shown in the following extract clipped from Le Mercure de France:

Somewhat more than a month later there was announced a Concert a la Salle du Pantheon, donne au benefice du Jeune G. Bridgetower which also seems to have been successful. From Paris our young musician crossed over th England where he took part in a concert before King George III and his court at Windsor Castle.

Both, the great rendezvous of fashion in wealth, next attracted the Bridgetowers both father and son, the father now traveling as manager of the boy, and appearing on the great promonade dressed in the costume of a Turk. This Bath concert which was in reality the first appearance of the boy musician in Great Britain took place in December 1789. It was announced in the Bath Chronicle of December 3rd as follows:

" At the new Assembly Rooms.
For the benefit of

Master George Augustus Frederick Bridgetower a youth of " ten years old, pupil of the celebrated Haydn. On Saturday morn- " ing next, the 5th of December will be a Grand Concert of vocal " and instrumental musick: When Master Bridgetower will develop his talents on the violin.

Act 1

Overture		Haydn
Song	Miss Cantelo	
Quartette		Pleyel
Song	Mr. Harrison	
Concerto- violin		Viotti
	Master Bridgetower	

Act 11

Concerto piano forte, Mrs. Miles (late Miss Guest
Song Mr. Harrison
Concerto violin Giornowich
Master Bridgetower
Song Miss Cantelo

To begin precisely at 12 o'clock. Tickets 5 s each, to be had at the New Assembly Rooms, Pump Room, Lintern's Musick shop, at the Libraries and of Mr. Bridgetower at Mr. Phillip's No. 10 Duke St."

The concert came off as advertised and the perfect artistry took the thronging multitude present by storm. The general public, too, as well as the press was caught up in the wave of enthusiasm. The Bath Journal on the following Monday, Dec. 7th, 1789, thus voiced the community's impression:

Indeedn the fame of this great musical triumph spread even to London a hundred miles away, where it was reechoed in the Morning Post with as much enthusiasm as at Bath. And now just a word about this Bridgetower, the father, who as we have just seen, was himself a man of some cleverness. Most of the writers about this man wonder how he came to be in Poland and how he came to be dressing in Turkish attire, and posing now as an East Indian and now as an African Prince. The truth of the matter is he was in all likelihood neither the one or the other. There seems little reason for believing him other than was first claimed for his son in the Paris announcement - " Jeune Negre des colonies." The fact that he was able to pose easily as a Turk, East Indian, or African Prince would indicate that he was not of the deepest African dye, but probably of that brownish complexion peculiar to the colonies where the blending of the races was manifest even at that time. The various names of the boy and nationalities assumed by the father appear to have been mere advertising tricks which the father's shrewdness in business enabled him to see and take advantage of in his European peregrinations. Royalty even in an African prince would aid him much in the aristocratic circles of Britain, while the appearance of an East Indian in Turkish attire presenting a son skilled on the chief western instrument, would draw admirers from other stations. To be known as anybody other than a mere colonial Negro would at that day have bettered his fortune.

But to return to the boy musician, young Bridgetower remained for some time in and around Bath, giving or featuring in concerts. He took part in the performance of the Messiah, rendering a violin solo between the first and second acts, which was produced at Bath on Christmas Eve, 1789 for the Rauzzin benefit. This was Vernanzio Rauzzini, the renowned singer and composer, who was now residing permanently in Bath and whose friendship and endorsement had meant so much to the boy's debut in that city. There is also record of a concert given by him at Bristol meantime on the 18th of December and again on New Year's night which were, particularly the former instance, spoken of in the highest terms by Felix Forley in his Journal who said " he led the band " with the coolness and spirit of a Cramer to the astonishment and " delight of all present." The second or New Year's concert at Bristol did not however prove so successful or at least so harmonious as did the former because it was claimed, some little misunderstanding arose there over the question of precedence. The boy's popularity with the public had by this time made him the general favorite over even more experienced musicians and the tendency to give him the first place on the program so roused the greeneyed monster among them that not unlike the misfortune which befell the Thracian bard in Rhodope,

" The savage clamor drowned both harp and voice."

From his Bath and Bristol triumphs young Bridgetower went next to London, where he made his initial appearance in a Lenten Oratorio in 1790. This was in a performance again of the Messiah, at the Drury Lane Theatre on the 19th of February. The boy's great skill set the London public also by ear, creating at once quite as much of a sensation in the metropolis as it had in the provincial cities; both the people and the press praised the boy's wonderful execution. Says the Public Advertiser of February 20, 1790:

" Sufficient as the Messiah would have been for a high treat, " the managers had provided an additional dish in a concerto on " the violin by Master Bridgetower son of the African Prince, a " youth, as he appeared, not fourteen, but apparently, a complete " master of the violin; we say apparently, as it would be arrogantly presumptuous in us to decide on musical abilities. He gave " the utmost satisfaction in his performance, and we imagine the more he is known, he will be more admired."

To the same effect was the notice of the London Chronicle which declared Master Bridgetower son to the African Prince, who has lately figured away so much at Bath on the violin, performed a concerto with great taste and execution; his father dwelt on every note with rapture, and seemed highly gratified by the reiterated plaudits so warmly bestowed on the young Prince

(London Chronical Feb 20, 1790)

Nor was the admiration confined wholly to laymen; for such well known artist as W. T. Parke, the noted glee club man, and for years leading musician in the Theatre Royal, Convent Garden, London, gossips thus about Bridgetower's London appearance: " Concertos were performed on the obe by me and on the violin for the " first time by Master Bridgetower, son of an African prince, who, " attended by his father habited in the costume of his country. " The youth displayed considerable ability and was much applauded."[2]

As was to be expected, the young player figured largely on musical programs in London from this time onward. There is recorded of a concert by him and young Clement another prodigy in London at the same time. This entertainment took place at the Hanover Square Rooms on the Second of June 1780 and was under the patronage of the then prince of Wales who shortly afterwards showed his liking for the boy in a more substantial way.

At the Handel Commemoration held in Westminster Abbey in 1790, Bridgetower and Hummel, (another boy prodigy) clad in scarlet coats, sat on either side of Joah Bates at the organ, and pulled out the stops for him. In this same year Bridgetower took part as one of the violinists at the great Haydn-Salomon concerts. He also figured in several of the Lenten oratorios given at the King's Theatre in the following year (1792) and on the 28th of May played a concerto by Viotti at Barthelemon's concert while the renowned Haydn himself sat at the piano. From a little book which Charles Clagget, dealer in ever-tuned organs etc., has left behind, we learn that " Master Bridgetower featured on the " program as one of the violinists at Clagget's ' night entertain-

" ' ment' and that Haydn Quartette was played by Master Bridge-
" tower, Attwood June and others. " But the boy musician also gave solos at Clagget's lectures in 1793, rendering among others with good effect the eleventh solo of Corelli. Bridgetower was now settled down - or at least in the following year (1794) - in London as an orchestral player. The musical Directory for that year gives his address " Bridgetower, George, Violin, Ora De Abb.- No. 20, Eaton Street Pimlico.- " the abbreviations standing for " oratorios Drury Lane, and Abbey Westminster, Grand performance in.

It was probably about this time that he began regularly to take part with Dr. Samuel Arnold, organist and composer to the Chapel Royal, who was then conducting oratorios at the Drury Lane Theatre. Being the royal musician, Arnold of course gathered about him the best musicians obtainable, among them Bridgetower, for his oratorios, and gave at each appearance some musical drama in its entirety with much satisfaction and success. But about 1795, a rival concern under the leadership of John Ashley, himself formerly associated with the Arnold Company, was opened up at Convent Garden. Ashley introduced a variety of new features, adding, instead of one entire drama, popular airs and other musical selections which soon won the public. Consequently Dr. Arnold's Drury Lane undertaking failed up completely, or was forced to continue with a smaller number of musicians and less display. The boy violinist thus seems to have been among those discontinued, or was not at least longer given a regular assignment by Dr. Arnold. The cause for the change not being clear to the father left him uncertain as to the Doctor's motive, and appearently threw him into much distress. As a result the following letter was addressed by the irate father to Dr. Arnold:

" Mr. Bridgetower would be glad to have a decisive answer from
" Dr. Arnold pro or con, in regard of his son's performance at the
" oratorio.(1) We never as yet put hand to paper and do not mean to
" do so now. You are a man of honour, 50 pound sterling this cur-
" rency was the agreement in the presence of your noble Friend Mr.
" Paul and George was to perform eleven times. The money to be delivered into the hands of Mr. Paul, when the aforesaid business is (was) terminated. If you do not mean to my son should ful-
" fil the engagement, let me know instantaneously per bearer in
" two words " yes" or " no", as my business is to be settled at 3 o 'clock.. If you answer in the negative I shall leave London for 8 days to calm my spirits after being thus agitated by blood hounds."

The charge of being unbalanced which some writers have brought against the elder Bridgetower seems somewhat sustained by the tone of this letter; for it is different to put any other construction on such a rambling and desultory missive.

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(1) Good Appetite
Musical Times June 1, 1908

The boy musician however would seem to have lost but little time or prestige in the collapse of Dr. Arnold's venture, for we find him almost immediately a member of the Prince of Wales' private band whose duty it was to furnish music at the Prince's residences both in London (Carlton House) and at his Brighton pavilion. This royal band filled much the same place about London as our Marine Band does at Washington today and of the string division of it young Bridgetower was the first violinist. From this time on the fortunes of the boy musician were happily made. His wonderful playing was already winning him a place with, and the admiration of, the leading musicians of Europe, and the patronage of the Prince of Wales threw around him a halo in whose glare less fortunate artists gladly hastened to bask and sun themselves. The fact that our subject was on most intimate and friendly terms with the leading musicians then gathered about London, such as Karl Fredrich Cramer the great conductor, Thomas Attwood, the well known composer, Giovanni B. Viotti the violinist and Dr. Charles Hague, professor of music at Cambridge, and was " my dear George" to all of them in their numerous letters to him point out unmistakably his high rank and standing in the musical world of his time. Our subject often played at Dr. Hague's concerts and the professor's admiration for him as we shall presently see took on a most tangible form in later years.

There are many letters in existence from these dii majores of music addressed to him. Seven of such letters from Samuel Wesley, nephew of the celebrated founder of Methodism, and noted as a lover and exponent of Bach's music, are preserved in the files of the Musical Times of April, 1908. Bridgetower's name stands among the first subscribers to Wesley and Harnes' works of Bach brought out between 1810 and 1813. Beside his letters Wesley has borne this further testimony to the worth of his violinist friend.:

" George Bridgetower whom they used to denominate the Afri-
" can Prince is justly to be ranked with the very first masters
" of the violin. He practiced much with the celebrated Viotti and
" imbided largely of his bold and inspired style of execution. It
" was a rich treat for a lover of the instrument to hear him per-
" form the matchless and immortal solos of Sebastian Bach all of
" which he perfectly retained precision and without a single error.
" Indeed, whatever the composition or whoever the author whose mu-
" sic he undertook to perform, he treated it in so perfect and mas-
terly a manner as to yield entire and universal delight and satis-
" faction to every auditor

British Museum Add Ms. 27. 593 F 109.

The young Violinist remained for some years with the prince of Wales' Band- until in fact 1802- when on a leave of absance he went to take the baths at Tepletz and Carlsbad, and at the same time to visit his mother then residing at Dresden. In the

last named City he gave a concert both on this and his return trip in 1803. Bridgetower's connection with the English Court enabled him to obtain valuable letters of introduction to influential persons abroad and to move in the best musical circles. His tour took on much of the nature of a royal progress. This was particularly true in Vienna where several receptions were accorded him on the part of the musical elite of the Austrian capitol. Among others met on this memorable occasion was Beethoven himself and he was so captivated with his technique that mighty master of harmony that the warmest friendship was formed between them. On this concert tour which extended thus to Vienna it is probably that Bridgetower's fame reached its highest point. Both the nobility of the Austrian capital and the musicians flocked to his concerts. It was to his concert in the Augerten, the great music hall then in a suburban grove of Vienna, that the world owes the immortal Kreutzer Sonata. The concert took place there on the 24th of May, and according to the custom of the time, at 8 O ' Clock in the morning. The two musicians had met and conceived a great liking for each other from the first, and Bridgetower knowing Beethoven's fame, had precailed upon him to compose a piece for the violin and piano; Beethoven gladly consented and the matter rested there for the time. As the occasion drew near for the concert, Bridgetower feeling anxioua about the piece found that the composer had postponed the work almost till the eleventh hour. According to Ferdinand Ries a musical copyist at Vienna in that day- Beethoven came to him at four o ' clock in the morning only a few hours before the concert to get the violin part of the piece copied. Even the piano part was merely sketched. All those wonderful variations were still wet and in fact partly blurred on the sheets of the music when Bridgetower rose to play them. But in spite of these, the great violinist developped such a wonderful mastery of the composition that he not only brought out the author's meaning but added such harmonious variations of his own that Beethoven himself jumped up from the piano and embraced him. Bridgetower has thus left in his own words what took place on the occasion: " When I accompanied him (Beethoven) in this sonata concerte at Vienna at the repetition " of the first part of the presto, I imitated the flight at the " 18th bar measure of the pianoforte part of this movement thus:

" He jumped up and embraced me saying " noch einmal mein lieber " Bursch (once more my dear fellow(." Then he held the open pedal during the flight, the chord of six as at the ninth bar. Beetho- " ven's expression in the andante(variations) was so chaste which always characterized the performance of all his slow movements, that it was unanimously hailed to be repeated twice." - " George " Polgreen Bridgetower". Not only did hisplaying electrify the composer but a mighty applause demanding encores rang out from the brilliant audience largely composed of Ambassadors, noblemen and royalty. Beethoven was so carried away with Bridgetower 's execution that he forthwith dedicated the beautiful sonata to him.

The two musicians became fast friends spending much time with each other.

There are two or three letters in existence from Beethoven to Bridgetower which show his admiration for the violinist, couched in the most genial terms. The great composer referred to his friend as Brischdower" in the following letter of introduction which also illustrates the esteem in which he held him:-

" To Monsieur Baron Alexander de Wezler
At Home, March 18th

Though we have never spoken, I take the liberty of recommending to you the bearer of this note, Mr. Brischdower, a very skillful virtuoso and master of his instrument. He plays his concertos and quartets excellently, and I much wish that you would procure him some acquaintances. With Lobkonitz, Fries and all other distinguished amateurs he has become acquainted with advantage. I think it would not be a bad plan were you to take him one evening to Theresea Schonfield, where I know many friends are in the habit of going, or receive him yourself. I know that you yourself will thank me for having procured this acquaintance.
Good bye, Herr Baron

Yours obediently
Beethoven.

In still warmer terms of endearment did the mighty maker of sonatas express himself regarding his violinist friend in other letters. But all of this expression of high regard, and deep concern about Bridgetower's welfare was cut short through some little misunderstanding over " the eternal woman" which in the end lost him not only the friendship but even the dedication of the

sonata. Who she was or what was the exact nature of the two musicians' difference has not reached us. It was probably nothing more however than a little love affair in which the violinist's vocal tones at least had been more effective that his great composer rival's. Bridgetower himself has not thought it worth while to give the name of the girl or the exact facts in the incident.

However, long years after the incident J. W.Thirlwall, another well known violinist, said in a letter to the Musical World Dec. 4th, 1858:-

" In respect to the Kruetzer sonata, Bridgetower told me,
"that when it was written, Beethoven and he were constant
"companions and on the first copy was a dedication to his
"friend Bridgetower; but ere it was published they had
"some silly quarrel about a girl, and in consequence
Beethoven scratched out the name of Bridgetower and inserted the
name of Kreutzer - a man whom he had never seen."

This was, of course, Rodolphe Kreutzer, the celebrated violinist, then residing in Paris and well known both for his gifts as a writer for as well as a player on his chosen instrument

Bridgetower returned from Vienna to London by way of Dresden, travelling under a passport dated in the last named place July 27th 1803, which described him as a " Musician, native of " Biala (Poland) aged 24, medium height, clean shaven, swarthy " complexion, dark brown hair, brown eyes, and straight rather " broad nose."

How prolonged this concert tour was, or whether it extended to other places there are no data at hand for our enlightenment. At any rate Bridgetower was back in London at least early in 1805; for the Morning Chronical on the 23rd of May for that year announces:

NEW ROOMS, HANOVER SQUARE
Under the patronage of His Royal Highness, the Prince of Wales

Mr. Bridgetower begs leave to inform his nobility, gentry and his friends that his concert will take place this evening. Mrs. Billington and Mr. J. Cramer have kindly offered to play the same duett as at Messrs. Cramer's concert on Monday

ACT 1

Overture	Zauberflote	Mozart
Song	Sig Morelli	Cumorosa
Concerto violincello	Bridgetower	Ramberg
Song	Sig Viganoni	Paer

Sestetto for violin, Tenor, violincello, clarinette, horn, bassoon and double bass by Messrs. Bridgetower, Shield, F. Bridgetower Kramer, Rehn, Malsh and Gragnonetti Beethoven

ACT II

New Grand Symphony — Beethoven
Scena Miss Parke — Gughelmi
New Grand duett for two piano fortes, Mrs. Billington and Mr. Cramer — Cramer
Duett — Miss parke and Sig Viganoni
Finale- Piano forte — Mr. G. Stewart

Though no further mention has reached us regarding this concert we may presume it was a success; for in England even when art cannot, royal patronage always draws a crowd. We have preserved the programme to show (what was not generally known before) that there was another Bridgetower in London at that time. This Frederick Bridgetower was a violincellist and undoubtedly a younger brother of our subject, and he too must have been a musician of some note to be thus filling a place on a royal concert program.

But easily the crowning hour to Bridgetower' of that day if not of his whole career was the conferring upon him of the Bachelor's degree in music by the University of Cambridge. This great distinction was conferred upon our subject in June of 1811 and was witnessed with more than usual interest by the vast throng present at the time, The occasion was the highly august and brilliant one of inducting into office as Chancellor of the University His Royal Highness, the Duke of Gloucester. This part of the exercise took place on Friday June 28th. But on the following Sunday morning the Royal Chancellor proceeded in state to St. Mary's church, accompanied by the High Steward, a retinue of noblemen and other members of the aristocracy, to listen to the sermon, the Coronation ode, and the beautiful anthem written by F. A. Rawdon, and performed by a full band. The words indeed were Rawdon's but the wonderful music which gave it its entrancing charms was ~~Brid~~ Bridgetower's. The violinist had been prevailed upon by Dr. Charles Hague, then at the head of the musical department of the University and through whose request Bridgetower had often appeared there in concerts, to prepare the music for the anthem. It was of course known all along to the faculty that the young virtuoso had the work in hand; therefore when on that Sunday afternoon, June 30th, Bridgetower arose, baton in hand, all eyes of academic Cambridge were upon him. Even the staid London Times of July 2, 1811 in mentioning this " Anthem composed by Mr. Bridgetower, the " celebrated violinist, as an exercise for his Bachelor's degree " in music" though regretting that Master Howes was not equal to ~~hi~~ his solo parts, declared the composition was elaborate and rich, " and highly accredited to the talents of the graduate. The trio " struck us particularly by its beauty." The honorary degrees were conferred upon the violinist with others on the following Monday July 1st, 1811 as the closing part of the exercises. Here are the words of the anthem:

By faith sublime fair Passiflora steers
Her pilgrimage along the vale of tears,
The hopes of Heaven alone her thoughts employ,
Christ is her glory and the cross her joy.
As the deep organ sounds the hallowed strain,
With solemn step proceeds the pious train,
In polished censers wrought with wondrous care
Three cherub boys the holy incense bear,
Three pious virgins form the holy train,
Join in the prayer and weep the Lamb that's slain;
With solemn step they tread the cloister's gloom,
Seek its deep shade and converse with the tomb.
Hark! from the walls what sacred anthem sounds!
With hymns of praise, the vaulted roof resounds.
He died, he died, the Savious of mankind,
To save our souls the spotless life resigned;
Yes, how with humble grace the Almighty's Son
Bowed to the Cross and cried " Thy will be done."

Aria

Astonished nature trembled at the sight
And veiled the guilty land in the shades of night
In lofty mountains rolled the mighty flood
Earth opened her jaws and drank his precious blood

Chorus

" Redemption's ours! " reechoed from her caves;
The dead are roused and burst the silent graves.
In hollow tones each from his vault replies
" We slept in peace, secure with God to rise."

Recitative

Death vanquished, fled and sought his fell abode,
Sin blushed with shame and hid her face from God.

Song

While mercy rising from the throne of grace,
Pronounced free pardom to a sinful race

Trio

Oh may the Cross on which our Savious died
Subdue our passions and our guilty pride;
That we amidst the general wreck shall rise
Preserved for purer worlds and brighter skies:

Chorus

MMount the blessed seats of harmony and love
Be crowned with bliss and live with God above

From his Cambridge honors and musical triumph Bridgetower returned to the London world of fashion and concerts. He was still connected with the Royal band of the Prince of Wales and moved in the best musical and influential circles. Here is a letter from one Dr. Crotch about this time which tells its own story about what was felt and thought of our author by his contemporaries:

No. 2 Duchess St.,
London, April 30th, 1812

My Dear Sir:-

As I find you are frequently in company with the Prince Regent, could you do me the favor to mention my Oratorio to H.R.H. Or, if that is disagreeable to you would you be so kind as to inform me what is the regular way of proceeding in such cases. It is to be repeated May 26th and the patronage of H. R. H. would add much eclat to yet business.

I am, dear sir,

Yours most sincerely
Wm. Crotch

To Mr. George P. Bridgetower

The Oratorio here referred to was " Palestine" which Dr. Crotch first produced at the Hanover Square Rooms April 21st only a few days before this letter was written

But posterity will probably like to remember Bridgetower's connection with the London Philharmonic Society in its early stages quite as much as any other one feature of his remarkable career; for though there are now Philharmonic societies in most of the large cities throughout christendom there is and has been but one "London Philharmonic Society." That great parent organization was first launched in London on 24th of January 1813 giving its first concert on the 8th of the following March. Thirty names constitute the original membership and thirty (though Hargarth's little brochure names but twenty-seven) made up the associate members. The purpose of this grand order from the very first as now was to bring music as it were down from the clouds and out of cloistered cells for the glory and edification of mankind in general. Ere this the mighty creations of the great masters of harmony had for the most part slumbered in neglect or found fit audience though few, while the masters themselves basked in the smiles of royalty for patronage and favors. The Philharmonic people came to work a change in this condition of things by putting music on the basis of merit and by lifting as it were the sublime goddess from her grovelling position to her proper niche in the Valhalla or art. To carry out their purpose not only a membership fee of three guineas ($15.) was required but an additional amount had often to be levied upon each regular member. It was probably owing to this extra expense, or his absence from

London that Bridgetower's name does not appear as a charter mem ber of the Philharmonic Society; for he was almost first according to Grove, of the associate members and paid a yearly fee of two guineas ($10.). And not only did the members thus pay but they had to contribute their time and talent to the society. All artists who took part in the performance volunteered their services. No one was to receive anything. They acted long before Kipling had sung it upon the principle

That only the Master shall praise us
And only the Master shall blame;
And no one shall work for money,
And no one shall work for fame;
But each for the joy of the working
And each, in a separate star,
Shall draw the thing as he sees it
For the God of things as they are."

Bridgetower was among the earliest performers at the Philharmonic concerts. His name is down as leader of the Beethoven Quintette rendered at the fourth concert (May 3rd) being assisted by F. Cramer, Moralt, H. Gattie and Lindley; and again at the sixth (May 31st, 1813) he played second violin in a quartet by Mozart. And thus doubtless he continued to take part whenever he found time; though absnece from London, and professional duties kept him away from the concerts during long intervals. It is probably owing to this that we find him being readmitted to membership in Nov. 6th, 1819, and the invitation to Mrs. Bridgetower, his wife, to accompany him. Our violinist was also a member of the professional Society during 1815, a short lived rival of the Philharmonic Society, and may have in the meantime taken more interest in it than in the older organization. Truth is Bridgetower was away from London much of his time in these latter years, so much so in fact that he actually lived abroad most of the period between 1820 and 1843. The air of the continental capitals was more congenial to him probably than was that of London There was now a larger and a moreunrestricted fellowship in the profession abroad. There were the years of the agitation for abolishing slavery in the British colonies, a question which cut deeply into London's aristocratic circles, and Bridgetower being part colored and often referred to (at least in his earlier days) as a colonial, could not, in spirt of his royal patron, always find the cordial welcome among even the musical fraternity of London as on the continent. Henceforth therefore we find less mention of him about London. He returned when he came at all only at long intervals. There is record of his being at Rome in 1825 and 1827 moving as usual in aristocratic circles, and a letter to him in London in 1843 in which Vincent Novello, the noted musician subscribes himself as " Your much obliged old pupil and professional admirer" shows that as an instructor on the violin Bridgetower could number some distinguished pupils. There are also letters in which John

Ella shows that the violinist was in Vienna 1845, and in which Edward Speyer speaks of meeting him at St. Clouds in Paris in 1848.

Indeed our violinist would seem to have become so well known and familiar a figure about Vienna that some years ago when there was so to say, a Bridgetower revival, and his part in the sonata affair was brought forward, the papers of the Austrian capital were at some pains to translate and reproduce the articles in their entirety.

In spite however of his varied movements Bridgetower seems always to have regarded London as his home, and doubtless returned there much oftener than the records at hand would indicate. He was quietly living there somewhat in retirement in 1859 and there in that year made out his will on the 10th of September, 1859, though then, according to the preamble in the instrument " " being about to go to Paris", and there he died only a few months later on the 29th of February 1860 in the 78th year of his age. Death found him somewhat in obscurity at No. 8 Norfolk St. an outlying section of London, and he now lies buried in Compartment 9, " vault 39 Catacomb B (No. 15,780)" of the old Kensal Green Cemetery of that city. From the quiet nature of his death he is supposed not to have been in the best of circumstances at the end, but to have fallen in the world, at least below the aristocratic circle of his former days. The 78 years of his life had made a large blank in his circle of friends, and age had withered him and custom staled the beauty of his former art. But Bridgetower was not in want; for in the will above mentioned his property was rated at about 1000 pounds, or well nigh $5000. He bequeathed his all to a married sister of his late wife.

Of the violinist's married life next to nothing has come down to our time. Only two references to his wife - that respecting her admission to the meetings of Philharmonic Society and that in connection with his will- have reached us. He was however undoubtedly married, and was said to have survived him a daughter supposed to be living in Italy at the time of the first publication of Grove's Dictionary of Music (1894). This probably was not the case however, as no mention was made of her in the will which we have seen was drawn in 1859 in favor of his deceased wife's sister. Although there were few references to Bridgetower during his latter years there is no question of his continued interest in music. It has already been shown that Vincent Novello, the ~~cum~~ founder of the well known music house and who survived Bridgetower one year, unhesitatingly subscribed himself as a former pupil of the violinist. There are in the British Museum several productions from his pen, among these being exercises for the pianoforte, ballads and a book of minuets.